MUSEUM NEWS

PUBLISHED BY

THE TOLEDO MUSEUM OF ART

No. 42 TOLEDO, OHIO October 1922

DEATH OF HYACINTHUS BENJAMIN WEST, P. R. A.

Gift of Arthur J. Secor

GIFT OF A BENJAMIN WEST

SURELY the kindly stars were in conjunction at the birth of Benjamin West. Perhaps no artist who has ever lived received greater encouragement and more assistance thruout his lifetime than he did. Born in 1738 in the little town of Springfield, now Swarthmore, Pennsylvania, his parents belonged to that interesting religious community, the Society of Friends, who are supposed to have frowned upon all of the lighter pursuits of mankind and so West's first good fortune befell him in that his parents did not oppose his childish attempts at the use of the pencil and brush.

When only seven years old, friendly Indians interested in his sketching taught him how to prepare the colors with which they painted their ornaments. Not long thereafter a friend of the family gave him a box of real paints and soon took him to Philadelphia where his work impressed a painter to such an extent that he lent him books on the art and soon Provost Smith of the College of Philadelphia undertook to give him such an acquaintance with the classics that he might draw from the noble and heroic incidents therein related subjects fitting for the display of his artistic talents. By this time his Quaker parents were so impressed by his budding genius that they readily gave their consent to his selection of art as his profession. Fortune again favored him a little later in that he was enabled to travel to Italy under most auspicious circumstances. Nor did it desert him upon his arrival, for in Rome he was acclaimed as a prodigy from the New World and showered with every attention by those who were most fit to contribute to his artistic success. In his short three years' stay and while still only a young man he was made a member of the Academies in Florence, Bologna and Parma.

When he reached England in 1763, he was already well and favorably known as a painter and had passed beyond the student stage. And in England, too, he found good friends in important positions and thru them and his own charming personality he made many other friends. Archbishop Drummond gave West commissions and presented him to King George III who became the artist's most intimate and constant friend. A few years later it was due largely to West and his influence with His Majesty that the Royal Academy was founded with Sir Joshua Reynolds as its first President, to which office upon his death, West was unanimously elected.

All of these attentions which were showered upon West were not wasted, for he was not one to receive much and give nothing in return. While he was living in England a great number of his fellow-countrymen who were destined to make their place in art, visited the mother country and they were all received generously by West, tho many of them were possible rivals. To them all he gave gratuitous instruction in his studio, friendly advice and counsel and when necessary financial assistance.

The taste of the time in art confined the painter to but few types of work. There were portraits to be done and these were financially profitable. There was also a demand for great historical and mythological compositions. These latter were the exhibition pieces of the day which found great favor with the connoisseurs but little sale.

It was not long after his death that the taste of the world changed and no longer expected from artists the story-telling picture. And so for a time West lost much of the fame which had been accorded to him by his contemporaries. Judgment is beginning now to be founded on a firmer basis and one critic has recently hazarded the assertion that "A future generation may awake to the full knowledge of the splendid composition, technique, color and good craftsmanship in his historical and religious series, and beauty of his decorative pictures." Museums have always appreciated the works of Benjamin West for their historical importance in the development of American painting. The time is not distant when his paintings will also be cherished for those artistic qualities of which West was certainly a master.

It is the good fortune of the Toledo Museum that Mr. Arthur J. Secor has presented to it one of West's mythological pictures entitled The Death of Hyacinthus. In the Metamorphoses, Ovid tells the story of the love of the golden sun god, Apollo, for the mortal youth, Hyacinthus, of their play together and how one day at a game of quoits, Hyacinthus rushed forward to retrieve the discus just as it left Apollo's hand; but striking the earth

it bounded back and struck the youth upon the forehead. When Apollo caught him up, life was already ebbing and try as he would, the god could not restore it. So as an everlasting memorial to the youth whom he had loved, from his life's blood the god caused to spring up a flower of color more beautiful than Tyrian purple.

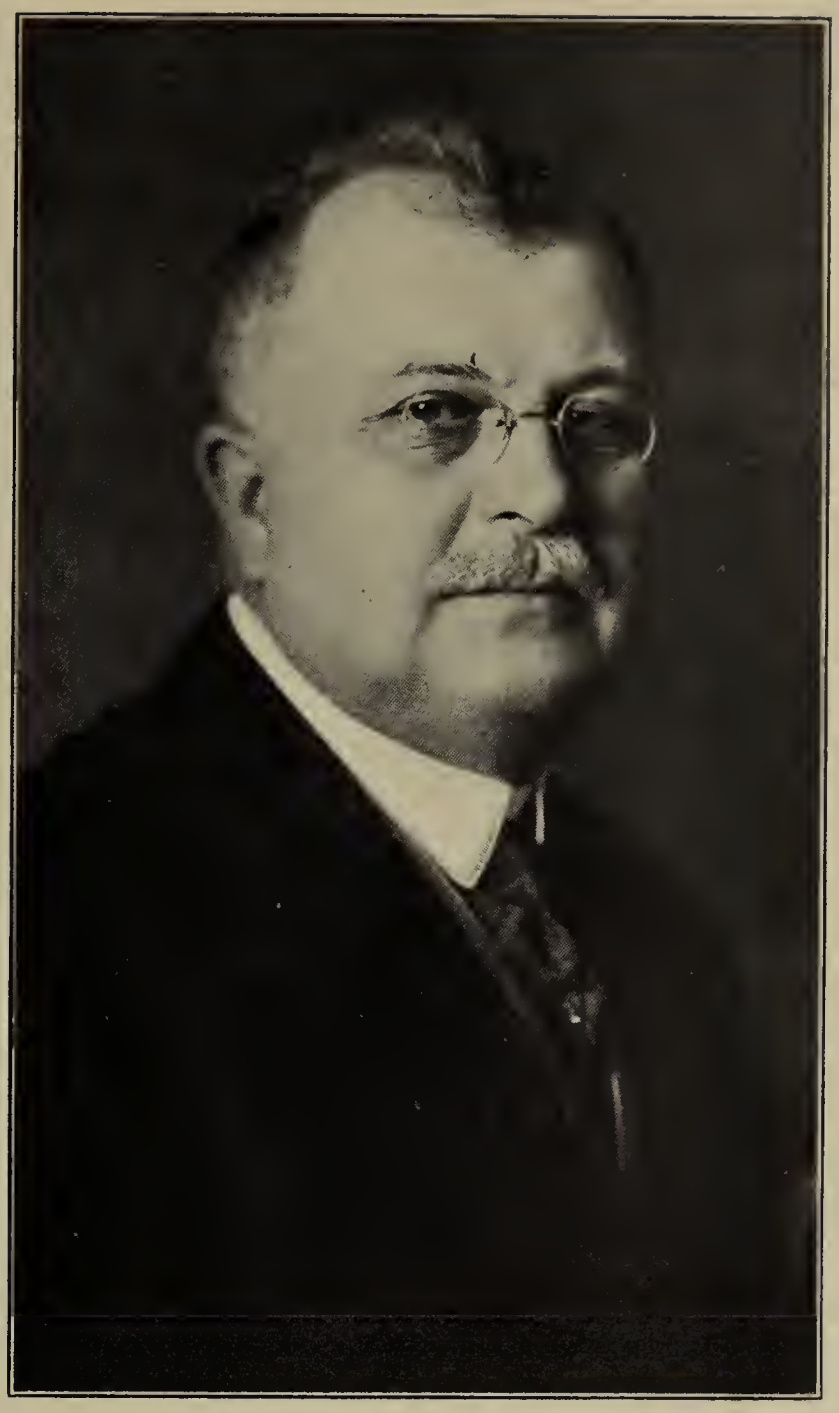
Built upon this theme, West has produced a picture of fine composition and faultless drawing. The figures are done in the pure classical spirit, the result of his long study in Italy. The summary landscape and the overcast sky is used as a dull background to heighten the radiant beauty of the sun god and his mortal companion and to symbolize the grief of the god for his friend whom he had unwittingly slain. As a superb illustration of the legend, as an example of Benjamin West's technique, as a memorial to his inportance in the history of American art, it is well fitted to be included with those other great masterpieces which Mr. Secor has presented to the Museum. *Blake-More Godwin.*

LECTURE-RECITALS

THE plan of the lecture-recitals has been changed somewhat for the coming season. They will be given on Friday afternoon from four until five, beginning October 6, and the course will be made primarily one for students rather than for the general public. Those who desire to enter the class are requested to register at the Museum either by phone or in person not later than October 4.

Various types of music will be studied which will show the necessity for and evidence of form in music and the programs which have been prepared by Miss Lina C. Keith will be illustrated with instrumental and vocal compositions and accompanied by lectures illustrated with examples of form in art, thus showing the relation of these two mediums of expression.

Credit for the course is granted by the University of the City of Toledo to students who register for the work. Altho no attempt will be made to make the programs at all popular, but on the other hand they will be kept strictly educational, anyone interested in a particular program may attend without the formality of registration. For the information of those not regularly enrolled, a complete program is published elsewhere in this issue of the Museum News.



EDWARD DRUMMOND LIBBEY

PRESIDENT LIBBEY DECORATED

ON July 26, President Edward D. Libbey was made a Commander of the Belgian Order of the Crown. This Order, the highest Belgian award, was bestowed upon him by King Albert in recognition of his notable achievements in the fields of industry, commerce and art, his accomplishments in the former having made Toledo the center of the world's automatic production of glass, and Belgium its European center. In the last, due largely to Mr. Libbey's wisdom and generosity, the Toledo Museum has taken its place as one of the foremost among similar institutions in the world, on account not only of its splendid art collections to which Mr. Libbey has contributed largely, but also because of its pioneer work in the field of art education, which has resulted from his keen vision of the educational needs of the community and the world at large.

This great honor bestowed upon Mr. Libbey is the highest of many which have come to him, both at home and abroad. He has long been Vice President of the American Federation of Arts, and but last year was internationally honored by the invitation to deliver before the Congres de l'Histoire de l'Art at the Sorbonne at Paris an address upon the Toledo Museum of Art and its educational work.

These recognitions of Mr. Libbey's accomplishments are deeply appreciated by the people of Toledo. They are an inspiration to the Museum, its staff and its students to carry on the high purposes which its President has visualized, and to justify by their accomplishments his faith in the institution which he has fostered and the city whose greatness he has done so much to assure.

COMING EXHIBITIONS

DUE to the small space available for temporary exhibitions since the Secor Collection has been installed in the largest gallery formerly devoted to them, shows for the coming year have been considerably reduced in number. Exhibitions have been arranged, however, which due to their high quality and great interest will more than offset the lack of quantity.

The Museum's permanent collection of contemporary paintings which has been greatly missed by visitors during the summer, will again be shown during September and October.

The principal October exhibition will be of special interest to Toledoans, for during this time will be shown a collection of paintings by Thomas S. Parkhurst, a former resident of this city and well known as an artist. Mr. Parkhurst has for several years maintained a studio in California at that haven of artists—Carmel-by-the-Sea, where the coast with its ever-changing aspect, offers innumerable subjects for depiction on canvas, and the works to be shown here are chiefly marines painted during his stay at Carmel.

One of the most important exhibitions offered by the Museum this season is the group of paintings by French, Spanish and English artists from the Foreign Section of the Carnegie International Exhibition. Each year the Carnegie Institute holds this famous show, comprising the best works produced during the year in all countries. The Museum is exceedingly fortunate in securing some one hundred paintings from the foreign group by such artists as Boutet de Monvel, Besnard, Cottet, Lucien Simon, Zubiaurre, Sir John Lavery and Walter Greaves. November and December are the months scheduled for this exhibition and during this time an opportunity will be afforded visitors to the Museum to see fine examples by artists who are represented in the important galleries of Europe and America and who have contributed for many years to the Paris Salon.

During November will also be shown some paintings by Isaac Rader, the fifteen-year-old winner of the Libbey Prize at the Toledo Federation of Art Societies Exhibition in 1921. He has made rapid progress since he was nine years of age, when thru the Museum he became interested in art. He has attended the various classes at the Museum since then and his work shows great promise.

During December the Print Galleries will be filled with a representative collection of etchings, lithographs and engravings by Czecho-Slovak artists. The art of this nation has in recent years come to the fore and is now beginning to be greatly appreciated. The range and variety of the works, as well as their great beauty, has surprised all who have had the good fortune to see them.

Russian painters have in recent years become well-known in this country and one of the most interesting is Alexandre Eugenivitch Iacovleff, whose paintings, drawings and water-colors will form the exhibition at the Museum during January. His work belongs to no particular school, not even the Russian. His figures have a Greek simplicity, his drawings show an Italian influence; he has spent some time in Spain, and in his two years in China absorbed thoroughly the Oriental feeling. All these influences with his own marked individuality have produced some of the most original and unusual works of recent years.

For February an exhibition of painting by Howard Beach has been selected. The group includes landscapes and still life, the latter being especially interesting.

Many other exhibitions are under consideration by the Curator, only the most choice of which will be brought to Toledo.

Nell L. Jaffe.

SCOTTISH HIGHLANDS — GUSTAVE DORE

Gift of Arthur J. Secor

A DORE ADDED TO SECOR GALLERY

GUSTAVE DORE, known over half the world as caricaturist and illustrator before he was twenty, is just now, forty years after his death, coming to be appreciated as a painter. Within the last few years a number of American museums have acquired canvases by him, so that there are now at least six in public ownership in this country.

Dore's life, like that of many other prodigiously productive men, was simple. He had little time for aught save his work. He was born in 1832 at Strasbourg, in Alsace. His father, an engineer in the employ of the French government, removed in 1841 to Bourg. From the young Gustave's residence in these two places he acquired his love for Gothic architecture and mountain scenery which persisted throughout his life, and is to be seen in his most mature works.

At the age of fifteen, when he was on a visit to Paris, Phillipon, publisher of the Journal Pour Rire, engaged him to make drawings for his humorous magazine, to which the greatest caricaturists of the age, Daumier and Gavarni, were already contributing. At the end of three years, however, his attention was diverted to the field of historical and literary illustration, and it is from his work of this type that he is best known. At the same time, he was painting and exhibiting great canvases of biblical subjects and he also turned his hand to sculpture. The French, knowing him so well as caricaturist and illustrator, never within his lifetime accepted his work in the two more monumental arts seriously; but in England, so great was the admiration for him that the Dore gallery in London was one of the most popular art collections. He died in 1883, one of the most prolific artists the world has ever known.

Recognizing Dore's merit as a painter and finding a particularly choice example of his art, Mr. Arthur J. Secor has presented to the Museum his painting Scottish Highlands reproduced above. It reflects the artist's early study and constant love of the mountains. In the center is a clear deep pool of mountain water, fed by the cold rivulets trickling down from the rather bleak, cloud-capped hills above, while amid the rich green verdure of the foreground blooms the purple heather, famed in Scottish song and story. Of perfect composition and good color, it is most characteristic of the work of the painter, who bids fair to receive now thruout the world the recognition so long denied his most serious efforts. It is a notable addition to the many other masterpieces already installed in the Secor Gallery.

Blake-More Godwin.

MUSEUM NEWS

Toledo Museum of Art
EDWARD DRUMMOND LIBBEY, PRESIDENT

EDITOR, GEORGE W. STEVENS, M. A.
Director of the Toledo Museum of Art.
ASSOCIATE, BLAKE-MORE GODWIN, M. A.

No. 42 OCTOBER 1922

Art it that science whose laws applied to all things made by man make them most pleasing to the senses.

EDITORIAL

THE Museum is just about to enter upon another full season of activities of an educational character for the benefit of every man, woman and child in Toledo who yearns for intellectual advancement and an insight into those fields of learning which bring understanding, happiness and content.

That the broad educational plan of the Toledo Museum ministers to a real hunger in the community is confirmed by the enrollment and attendance which tax to the limit all our resources of space, time, funds and teachers.

Participation is not compulsory, yet each season the attendance of children who come to the Museum with a definite purpose reaches seventy-five thousand, and is still increasing. We are cooperating closely with all local educational institutions, public, parochial and private. For the studies pursued at the Museum, credits are now given by the high schools, university and other institutions, and these credits are recognized, in turn, by the State Department of Public Instruction.

The Museum is, therefore, much more than a place for the housing of beautiful and interesting objects of art,—it is in every sense a university of learning, with doors open to the young, the old, the rich, poor, high and low, upon terms of absolute equality.

In other columns of this issue, members will find a condensed schedule of Museum activities planned for the forthcoming season. You should note them with gratification, for you are making all these things possible for the individual and for the community.

The small annual gifts in dues, in the aggregate, do heroic work. You have every evidence that Museum dues are the best civic investment that can be made with a modest amount of money. The Museum is creating something for you, something for your town, something for your children and the children of all other people. You receive much—you give much—YOU make this thing possible—you are IT, and under these circumstances a reminder seems hardly necessary. Still, we cannot resist offering the suggestion that good intentions butter no parsnips, and that—

Dues are now Due.

ART APPRECIATION LECTURES

THE Museum's series of art appreciation lectures will be held as in past years, on Thursday afternoons at four o'clock. This series has been designed primarily for students who wish in a short time to acquire a general knowledge of the principal periods of art, their characteristics, their reflection of life and their influence on modern culture.

The response to them has been great when measured in numbers and their accomplishment equally great as measured by the knowledge which those who have attended them have gained. Examinations given the registered students in the class in the past year have conclusively shown that they have done earnest work and acquired a cultural outlook of a type which is offered in no other educational institution in our city.

In the coming season the great periods of art will be emphasized together with their connection with the history, thought and life of the times; the works of masters of sculpture, painting and architecture will be analyzed from an aesthetic standpoint which will demonstrate the value of the great underlying laws of art which are just as immutable as those of the Medes and Persians, and show their application not only to the so-called fine arts but to every object which is made by man.

Museum members are especially invited to attend these lectures and anyone who is interested is always welcome.

A GROUP OF ASSISTANT DOCENTS

THE STORY HOURS

FOR a number of years the story hours for children on Saturdays and Sundays have had for their subjects the important periods and great masters of art from the dawn of civilization to the close of the Renaissance in Italy. These story hours, which are really art lectures for children given by Miss Elisabeth Jane Merrill, have been presented in a way to give the children who attend them a thorough critical appreciation of the great art of the world.

That the story hours are received with appreciation and understanding by the children is evidenced by the ever-increasing number of them who pass the examination which qualifies them for the honorary position of assistant docent. This examination tests their understanding and remembrance of the facts which have been presented to them in the story hours for the year and their knowledge of the Museum collections. Last year nearly one hundred and fifty children, by passing this examination, acquired the blue ribbon which authorizes them to take their station in the Museum galleries on Sundays and to tell other children and adults the interesting points concerning the fine things which are being shown.

In line with the Museum's policy to use its own collections for educational work to the greatest possible extent, the general subject of the story hours for the coming season has been made the Secor Collection, which, supplemented by the reproductions of other works of the artists represented in it, will serve to give the student a thorough knowledge of painting in Europe and America.

FREE DESIGN CLASSES

THE Museum School of Design, which last year gave free instruction in the principles of form and color and their application to many useful crafts to over twelve hundred students, will open for registration for the year on October second. A catalog and schedule have been prepared, describing the courses and showing the hours at which instruction is given in them. It may be had by phoning the Museum, Main 5576 or Main 5859.

Members of the Museum can find in these classes for themselves and especially for their children instruction in art of the highest character which will not only provide a firm foundation for an appreciation of art, but will also stimulate the coordination of the mind and hand, that the one may do readily the bidding of the other.

SCHEDULE OF SEASON'S EDUCATIONAL ACTIVITIES

LECTURES FOR ADULTS

Monday Evenings at 8:00 o'clock

Oct. 9	Arensky Trio in D Minor	Nold Trio
Oct. 16	The Capri of California	Thomas S. Parkhurst
Oct. 23	Psychology of the Fine Arts	Augustus W. Trettien
Oct. 30	Classic Lands in Modern Times	Carl B. Spitzer
Nov. 6	Holbein's Paintings and Drawings	Elisabeth Jane Merrill
Nov. 13	Songs from Wolf-Ferrari	Floyd M. Baxter
Nov. 20	Dr. Johnson and His Times	Charles Otis Locke
Nov. 27	Interior Decoration, an Expression of Civilization	Miriam R. Harris
Dec. 4	Some Tendencies in Modern Art	Blake-More Godwin
Dec. 11	Songs of the 16th and 17th Centuries	Mrs. Frederic M. Fuller
Dec. 18	Some Short Plays	
Jan. 8	Ravenna, Jewel of Italy	Elisabeth Jane Merrill
Jan. 15	How to Hear More in Music	Lewis H. Clement
Jan. 22	The Coming of Democracy	Charles J. Bushnell
Jan. 29	The Economy of Art in Housing	Irving E. Macomber
Feb. 5	Two Great French Cathedrals	Robert Bronson Taylor
Feb. 12	Negro Spirituels	Mrs. Frederic M. Fuller, Julius G. Blair Mrs. Brenton Taylor, Wm. A. Howell
Feb. 19	The Challenge to American Citizenship	Charles J. Bushnell
Feb. 26	Color and Design in Pottery	Clara Nelson
Mar. 5	The Theatre in Classic Lands	Blake-More Godwin
Mar. 12	Music	Abram Ruvinsky
Mar. 19	Art Out of Doors	F. Elwood Allen
Mar. 26	American Songs and their Makers	Carl Holliday
Apr. 2	Interior Decoration, an Expression of Individuality	Miriam R. Harris

ART LECTURES FOR STUDENTS

Thursday Afternoons at 4:00 o'clock

Oct. 5	Egyptian Architecture	Elisabeth Jane Merrill
Oct. 12	Egyptian Sculpture	Elisabeth Jane Merrill
Oct. 19	Egyptian Painting	Elisabeth Jane Merrill
Oct. 26	Assyria	John G. Van Deusen
Nov. 2	Greek Architecture	Blake-More Godwin
Nov. 9	Greek Sculpture	Blake-More Godwin
Nov. 16	Architecture in Rome	Blake-More Godwin
Nov. 23	Early Christian Art	Blake-More Godwin
Dec. 7	Byzantine Art	Blake-More Godwin
Dec. 14	Byzantine Decorative Arts	Miriam R. Harris
Jan. 11	The Gothic Period in France	Elisabeth Jane Merrill
Jan. 18	The Gothic Period in Spain	Maude Canniff
Jan. 25	Gothic Decorative Arts	Miriam R. Harris
Feb. 1	The Early Renaissance in Italy	Elisabeth Jane Merrill
Feb. 8	Gems of the Italian Renaissance	Elisabeth Jane Merrill
Feb. 15	Early Masters of the Netherlands	Elisabeth Jane Merrill
Mar. 1	The Greatest of the Dutchmen	Elisabeth Jane Merrill
Mar. 8	Decorative Arts of the Renaissance	Miriam R. Harris
Mar. 15	Velazquez and his Contemporaries	Elisabeth Jane Merrill
Mar. 22	Chardin-Watteau-Fragonard	Elisabeth Jane Merrill
Mar. 29	The Secor Collection	Mrs. Geo. W. Stevens

CHILDREN'S STORY HOURS

Saturday and Sunday Afternoons at 2:30 o'clock

Oct. 7-8	John Constable
Oct. 14-15	Jean Francois Millet
Oct. 21-22	Theodore Rousseau
Oct. 28-29	J. B. C. Corot
Nov. 4-5	Narcisse Diaz
Nov. 11-12	Charles Francois Daubigny
Nov. 18-19	Jules Dupre
Nov. 25-26	Charles Jacques
Dec. 2-3	Constant Troyon
Dec. 9-10	Jules Breton
Dec. 16-17	Leon A. Lhermitte
Jan. 6-7	Henri Harpignies
Jan. 13-14	Felix Ziem
Jan. 20-21	Josef Israels
Jan. 27-28	J. H. Weissenbruch
Feb. 3-4	Anton Mauve
Feb. 10-11	The Brothers Maris
Feb. 17-18	Evart Pieters
Feb. 24-25	Some Painters of Animals
Mar. 3-4	Thomas Cole
Mar. 10-11	George Inness
Mar. 17-18	Ralph A. Blakelock
Mar. 24-25	Alexander H. Wyant
Mar. 31	The Children's Favorite Pictures

CHILDREN'S MUSIC HOURS

Saturday Afternoons at 1:30 o'clock

Oct. 7	Handel and his Harpsichord
Oct. 14	Singing
Oct. 21	Bach and his Music
Oct. 28	Singing
Nov. 4	Gluck and the Opera
Nov. 11	Singing
Nov. 18	Papa Haydn—the Wandering Minstrels
Nov. 25	Singing
Dec. 2	Beethoven, the Master Builder
Dec. 9	Singing
Dec. 16	Von Weber and the King of Wurtemberg
Jan. 6	Schubert, the Song Writer and The Erl King
Jan. 13	Singing
Jan. 20	Mendelssohn at work and at play
Jan. 27	Singing
Feb. 3	Robert and Clara Schumann, Composer and Pianist
Feb. 10	Singing
Feb. 17	Wagner and his Opera, Lohengrin
Feb. 24	Singing
Mar. 3	MacDowell, Greatest American Composer
Mar. 10	Singing
Mar. 17	Percy Grainger, Soldier and Musician
Mar. 24	Singing
Mar. 31	An Opera for Children

LECTURE—RECITALS FOR STUDENTS

Friday Afternoons at 4:00 o'clock

PIANO MUSIC

Oct. 6	Dance Forms—Bach, Handel, Schubert, Chopin, MacDowell
Oct. 13	Lyric Music—Mendelssohn, Schumann, Grieg, Rubinstein, Schubert, Liszt
Oct. 20	Etudes—Bach, Chopin, Cramer, Heller, Moscheles, MacDowell
Oct. 27	Theme and Variations—Beethoven, Haydn, Mozart, Schumann
Nov. 3	Transcriptions—Alabieff-Liszt, Coleridge-Taylor, Grainger, Wagner-Liszt
Nov. 10	The Sonata-Allegro—Beethoven, Grieg, Haydn, MacDowell, Schubert
Nov. 17	Rondos—Dussek, Field, Hummel, Von Weber
Nov. 24	The Sonata as a Whole—Beethoven, Haydn, Schubert, Mozart
Dec. 1	Canons and Fugues—Grieg, Jadassohn, Bach, Frescobaldi, Scarlatti
Dec. 8	The Suite—Bach, Grieg, Purcell, Schumann, MacDowell
Dec. 15	The Fantasia—Bach, Chopin, Mozart, Mendelssohn, Raff

VOCAL MUSIC

Jan. 5	Folksongs—From Russia, Norway, Bohemia, Poland, France, England and America
Jan. 12	Art Songs—Dvorak, Franz, Rachmaninoff, Rimsky-Korsakoff
Jan. 19	The Art Ballade—Loewe, Liszt, Borodine, Glinka, Stravinsky, Strauss
Jan. 26	Operas—Bizet, Puccini, Saint-Saens, Verdi, Wagner
Feb. 2	Oratorios—Bach, Elgar, Franck, Handel, Mendelssohn

SYMPHONIC MUSIC

Feb. 9	Symphonic Beginnings—Bach, Purcell
Feb. 16	The Classic Symphony—Mozart. The Jupiter Symphony
Feb. 23	The Epic Form—Beethoven. The Fifth Symphony
Mar. 2	The Lyric Symphony—Schubert. The Unfinished Symphony
Mar. 9	The Realistic Form—Tschaikowsky. Pathetique
Mar. 16	The Folk-Symphony—Dvorak. The New World Symphony
Mar. 23	Neo-Classic—Brahms
Mar. 30	The Mystic Symphony. Cesar Franck

DAILY SCHEDULES

Sundays	2:30 P. M.	Concerts for Adults
	2:30 P. M.	Story Hours for Children
	4:00 P. M.	Motion Pictures for Children
Mondays	7:00 P. M.	Art History Class
	8:00 P. M.	Concerts and Lectures for Adults
Tuesdays	2:30 P. M.	Theory of Design and Color
	2:30 P. M.	Advanced and Applied Design
	7:00 P. M.	Theory of Design and Color
	7:00 P. M.	Advanced and Applied Design
Wednesdays	2:30 P. M.	Theory of Design and Color
	2:30 P. M.	Advanced and Applied Design
	7:00 P. M.	Theory of Design and Color
	7:00 P. M.	Lettering
Thursdays	2:30 P. M.	Advanced and Applied Design
	2:30 P. M.	Theory of Design and Color
	4:00 P. M.	Art Appreciation Talks for Students and Adults
	7:00 P. M.	Interpretative Drawing
Fridays	2:30 P. M.	Theory of Design and Color
	2:30 P. M.	Costume Design
	2:30 P. M.	Painting
	4:00 P. M.	Lecture-Recitals for Students and Adults
	7:00 P. M.	Advanced Drawing

Saturdays	9:00 A. M.	Elementary Design for Children
	9:00 A. M.	Elementary Drawing for Children
	9:00 A. M.	Print Making for Children
	1:30 P. M.	Music Hours for Children
	2:30 P. M.	Story Hours for Children
	2:30 P. M.	Advanced Design for Children
	3:15 P. M.	Motion Pictures for Children

DREAM OF ARCADIA — THOMAS COLE

Gift of Arthur J. Secor

AN EARLY AMERICAN LANDSCAPE

IN Colonial and Revolutionary days the American artist busied himself chiefly with portraiture and historical subjects. His eyes had not yet been opened to the beauty of dewy morn and misty eve. Indeed, this was to come slowly, and thru many years of patient striving and toiling. He had not even discovered the artistic possibilities of the noble mass of mountain and forest or the color of the lush meadow. Perhaps it was too familiar to him; for men were not yet huddled in great cities, and nature mutilated, begrimed and disfigured, and the out of doors was as free to the eyes as the air to the lungs.

In 1817 there was published the first great American poem, Thanatopsis, which William Cullen Bryant had written six years earlier. The spirit of sympathetic understanding of nature expressed in that and many other of Bryant's poems did for America what the works of Thomson and Rousseau did for England and France in turning men's minds to the contemplation of the beauties which surrounded them. Bryant accomplished still more. Formerly, when Americans had condescended to write of nature, it was that of England seen thru British eyes and books. After his time "the nightingale became as silent in American verse as it had always been in American woods."

Thomas Cole stands to nature in American art as Bryant to nature in our country's literature. Father of American landscape painting, he was the founder of the Hudson River School, the first group of painters to introduce into their work an interest in nature and to express in it the growing spirit of nationalism—the most dominant characteristic of the period in which they lived. Of them all, Cole was one of the most intensely

nationalistic. Born in England in 1801, he came to this country when nineteen. Yet later in life he said, "I would give my left hand to identify myself with this country by being able to say I was born here."

In his early years in America, Cole assisted his father in various unsuccessful commercial enterprises, at length finding himself with the family in Steubenville, Ohio. There, inspired by an itinerant portrait painter—Cole had been a wood-engraver—he took up the brush and endeavored to augment the family fortunes by becoming a wandering portraitist. He later spent some time in study in Philadelphia, enduring great privations. In 1825 he went to New York and there soon began to sell his small landscapes for a few dollars each, and to receive the encouragement of older painters.

After further study in England and Italy, Cole made his home in New York and the Catskills, taking frequent trips in search of grand scenery. He died in 1848, too soon to know the triumph which landscape painting was to achieve, or to realize the extent to which his work was to influence the future course of art.

Dream of Arcadia, presented to the Toledo Museum by Mr. Arthur J. Secor, is Cole at his best. It is pure landscape, without attempting to moralize as he did in such series as the Course of Empire and the Voyage of Life. There is a fine strength in the great trees in the foreground, which balance so nicely the mountains on the right. The purple haze around the distant peak gives it a delightful atmosphere, and the light of the setting sun striking the clouds and reflected down relieves the otherwise somber tone of the picture. It is the artist's dream of Arcadia, but in his dream he sees the familiar characteristics of the American landscape which he knew so well, and faithfully sets them down. It is an ideal landscape, but it is composed of real elements. *Blake-More Godwin.*

MONDAY LECTURES

TWO years ago the Museum embarked upon a new policy in respect to lectures for its members. The response from them and from the general public has more than justified the hopes which prompted the series.

For the coming season these lectures and concerts will be held as in the past in the Museum Hemicycle on each Monday evening at eight o'clock. The lectures will be given by the Museum trustees and staff, and by other Toledoans who are specialists in the subjects upon which they speak; and the concerts will be provided by the city's finest artists. The subjects of these lectures and concerts are announced in detail elsewhere in this issue of the News.

Toledo is remarkable in that it has a broad field of scholars and musicians upon which it may draw for material to fill its programs. The splendid cooperation of these people is also remarkable. In establishing a definite policy of securing our lectures and concerts from those who are resident in our own city, we are pioneers as we have been in many other fields of museum education. The remarkable results which we have achieved along this line have attracted interest in the museums of many other cities of our country, who uniformly express surprise that we are able to prepare lecture programs of such high quality without seeking scholars from other cities to contribute to them. They want to know how we do it, so that they may establish in their own cities similar courses. This in itself should be sufficient recommendation for our own system.

These lectures and concerts are prepared primarily for Museum members who are interested in various phases of art, in art's influence upon the lives of people, in domestic art and in the higher forms of music. However, in common with all Museum activities, the lectures are open free to any one who desires to take advantage of them.

Permanent collections and temporary exhibitions are open daily 10 A. M. to 4 P. M.; Sundays, 1 to 5 P. M ; Monday evenings, 7 to 10. Art Reference Library open daily 10 A. M. to 5 P. M.; Monday evenings, 7 to 8.

Admission free at all times.